

AL•LEONARD
GUITAR
PLAY-ALONG®

VOL. 99

ZZ TOP

Play 8 Songs with Tab and Sound-alike CD Tracks

Cheap Sunglasses

La Grange

Legs

Sharp Dressed Man

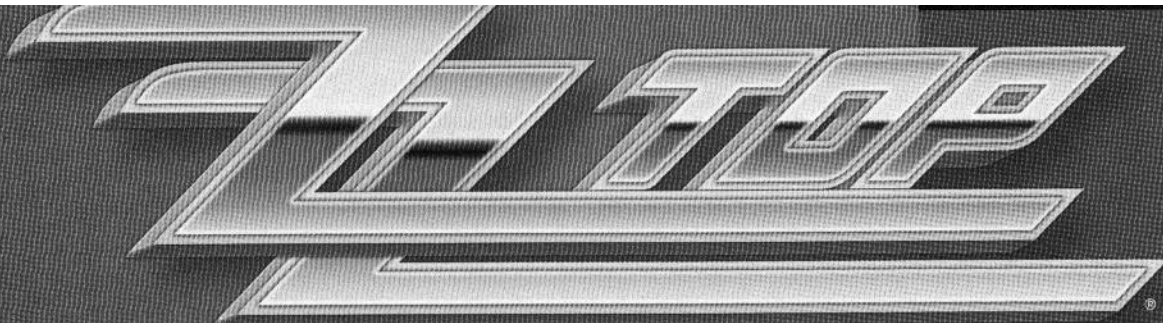
Stages

Tube Snake Boogie

Tush

Waitin' for the Bus





Cover photo: © Rick Kohlmeyer / Backstage Holdings, LLC.
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Guitar Notation Legend

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:
F
E
D
C
B
A
G
F

Strings:
high
E
B
G
D
A
E
low

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

WHOLE-STEP BEND: Strike the note and bend up one step.

PRE-BEND: Bend the note as indicated, then strike it.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

VIBRATO: The string is vibrato by rapidly bending and releasing the note with the fretting hand.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions

(accent)

- Accentuate note (play it louder).

(staccato)

- Play the note short.

D.S. al Coda

- Go back to the sign (S), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

Fill

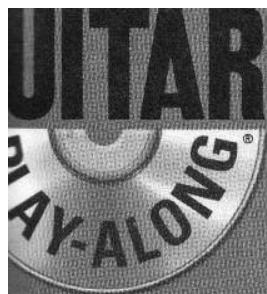
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

N.C.

- Harmony is implied.

- Repeat measures between signs.

- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.



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Cheap Sunglasses

Words and Music by Billy F Gibbons, Dusty Hill and Frank Lee Beard

Intro

Moderate Rock ♩ = 96

*Gm7 Bb6 C5 Gm7 Bb6 C5

mf
w/ slight dist.
w/ pick & fingers

TAB

1 3 3 3 1 3 1 3 3 3 1 3

*Chord symbols reflect basic harmony.

Gm7 Bb6 C5 Gm7 Bb6 C5

1. When you

TAB

1 3 3 3 1 3 1 3 3 3 1 3

Verse

Gm7 Bb6 C5 Gm7 Bb6 C5

wake up in the morn - in' and the light has hurt your head, _ the

2., 3. See additional lyrics

TAB

1 3 3 3 1 3 1 3 3 3 1 3

Gm7 B♭6 C5 Gm7 B♭6 C5

first thing you do _____ when you get up out of bed _____ is

0 0 0 0 0 0
1 3 3 3 1 3 0 0 0 0 0 0
1 3 3 3 1 3 1 3 3 3 1 3

Gm7 Bb6 C5 Gm7 Bb6 C5

hit that street a run - in' _____ and try to beat the mass - es and

0 0 0 0 0 0
1 3 3 3 1 3

0 0 0 0 0 0
1 3 3 3 1 3

Gm7 N.C. G5 F6 G5 Bb6 C5 Bb6

go get your - self some cheap _ sun - glass - es. Oh,

2 3

0 0 0 0 0 0 0

3 3 1 3 3 1 3 1 1

[illegible]

To Coda

Interlude

G5 F6 G5 F E *Play 4 times*

yeah.

w/ clean tone

0 0 0 0 8 8 7
3 3 1 3 10 10 9

Guitar Solo

Cm7

w/ dist.

10 8 10 10 10 8 10 8 10 10 8 10 9 8 6

10 8 10 10 10 8 8 10 8 10 10 9 8 6

Bb

P.M. ---

8 6 8 8 8 8 6 8

Cm7

10 8 10 10 10 8 8 10 8 10 10 9 8 6 8

Dm7

D

Interlude

F

E

Guitar Solo

Cm7

Play 4 times

Bb

Cm7

Interlude

⊕ Coda

Outro-Guitar Solo

G5

f
w/ slight dist. & slap-back delay

D.C. al Coda
 G5 F6 G5

[illegible]

The image shows a musical score for 'The Rake's Progress' by Benjamin Britten. It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef. The music is written in a style that combines traditional notation with modern techniques, including many beamed sixteenth and thirty-second notes, and some notes with 'x' marks above them. The bottom staff includes fingerings (1, 3, 6) and a 'rake' instruction with a dashed line. The score is divided into two measures by a vertical line.

The first system of musical notation for 'The Wind' consists of a single staff in treble clef with a key signature of one flat (B-flat). The melody is written in a rhythmic style using 'x' marks for notes. The notes are grouped into measures, with some measures containing multiple 'x' marks indicating eighth or sixteenth notes. The melody starts with a B-flat note and continues with various rhythmic patterns.

The first system of the musical score for 'The Wind' is shown. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody in G major, starting with a quarter rest, followed by a series of eighth and quarter notes, including a triplet of eighth notes. The bass staff contains a bass line with a series of eighth notes, some marked with 'X' to indicate a specific technique. A 1/2 note is indicated above the bass line.

The musical notation for the 'rake' section is shown on a grand staff. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a series of notes and rests, with some notes marked with 'x' to indicate specific articulation or fingerings. The lower staff is in bass clef and contains a series of notes and rests, also with some notes marked with 'x'. The notation is complex, with many notes and rests, and some notes are marked with 'x' to indicate specific articulation or fingerings. The word 'rake' is written above the lower staff, indicating the section of the piece.

First system of musical notation. The treble staff contains a melodic line with various accidentals. The bass staff contains a bass line with fingerings (15, 3, 6, 6, 3/3) and a "P.M." marking.

Second system of musical notation. The treble staff continues the melody. The bass staff has fingerings (5, 5, 3, 3, 5, 3, 5, 3) and a "1" marking.

Third system of musical notation. The treble staff has a more complex melodic line. The bass staff has fingerings (3/6, 3/6, 6, 3/6, 6, 3/6, 3/3) and a "P.M." marking.

Fourth system of musical notation. The treble staff features a series of eighth notes. The bass staff has fingerings (5, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 3, 5, 3, 5) and a "1" marking.

Fifth system of musical notation. The treble staff has a melodic line with some accidentals. The bass staff has fingerings ((5), 5, 5, 3/3, 5, 5, 5, 3) and a "1/2" marking.



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Additional Lyrics

2. Spied a little thing and I followed her all night.
In her funky fine Levi's and her sweater kinda tight.
She had a West Coast strut that was sweet as molasses.
Now, what really knocked me out was her cheap sunglasses.
3. Now, go out and get yourself some thick black frames,
With the glass so dark they won't even know your name.
And the choice is up to you 'cause they come in two classes.
Rhinestone shades or cheap sunglasses.

La Grange

Words and Music by Billy F Gibbons, Dusty Hill and Frank Beard

Intro

Moderately fast Shuffle ♩ = 160 (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

A5

mp
w/ clean tone
w/ pick & fingers

T
A
B

Ru - mour spread-in' 'round, in that Tex-as

town, 'bout that shack out - side La Grange.

Spoken: And you know what I'm talk-in' a-bout. Just let me know

The first system of the musical score. The vocal line (treble clef, key of D major) contains the lyrics "Spoken: And you know what I'm talk-in' a-bout. Just let me know". The guitar line (treble clef, key of D major) features a rhythmic pattern of eighth and sixteenth notes. The bass line (bass clef) consists of a series of chords and single notes, with fret numbers 0, 2, 2, 2, 2, 2, 3, 5, 2, 0, 2, 2, 2, 2, 2 indicated below the staff.

if you wan - na go to that

The second system of the musical score. The vocal line (treble clef, key of D major) contains the lyrics "if you wan - na go to that". The guitar line (treble clef, key of D major) continues the rhythmic pattern. The bass line (bass clef) continues the chordal and melodic progression, with fret numbers 2, 2, 3, 5, 2, 0, 2, 2, 2, 2, 2, 2, 2, 3, 5, 2 indicated below the staff.

home out on the range. Spoken: They got-ta lot-ta nice girls.

The third system of the musical score. The vocal line (treble clef, key of D major) contains the lyrics "home out on the range. Spoken: They got-ta lot-ta nice girls.". The guitar line (treble clef, key of D major) includes a triplet of eighth notes. The bass line (bass clef) continues the progression, with fret numbers 0, 2, 2, 2, 2, 2, 2, 3, 5, 2, 0, 2, 2, 2, 2, 2, 2, 3, 5, 2 indicated below the staff.

N.C. A5 C5 D5

Have mer-cy.

f
w/ dist.

A5 C5 D5 A5 C5 D5

A haw, haw, haw, haw. A haw,

Verse

A5 C5 D5 A5 C5 D5

a haw, haw, haw. 1. Well, I hear it's fine, — if you got the time —

A5 C5 D5 A5 C5 D5

and the ten to get your - self in

The first system of music consists of a vocal line and a guitar accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It contains four measures of music with lyrics: "and the ten to get your - self in". Chord symbols A5, C5 D5, A5, and C5 D5 are placed above the vocal line. The guitar accompaniment is shown on a six-string staff with fret numbers: 0, 2, 2, 2, 2, 2 in the first measure; 2, 2, 3, 5, 2 in the second; 0, 2, 2, 2, 2, 2 in the third; and 2, 2, 3, 5, 2 in the fourth.

A5 C5 D5 A5 C5 D5

a, hmm, hmm. And I hear it's tight most ev - er - y night, -

The second system of music continues the vocal line and guitar accompaniment. The vocal line has four measures with lyrics: "a, hmm, hmm. And I hear it's tight most ev - er - y night, -". Chord symbols A5, C5 D5, A5, and C5 D5 are placed above the vocal line. The guitar accompaniment fret numbers are: 0, 2, 2, 2, 2, 2 in the first measure; 2, 2, 3, 5, 2 in the second; 0, 2, 2, 2, 2, 2 in the third; and 2, 2, 3, 5, 2 in the fourth.

A5 C5 D5 A5 C5 D5

but now I might be mis - tak - en.

The third system of music concludes the vocal line and guitar accompaniment. The vocal line has four measures with lyrics: "but now I might be mis - tak - en.". Chord symbols A5, C5 D5, A5, and C5 D5 are placed above the vocal line. The guitar accompaniment fret numbers are: 0, 2, 2, 2, 2, 2 in the first measure; 2, 2, 3, 5, 2 in the second; 0, 2, 2, 2, 2, 2 in the third; and 2, 2, 3, 5, 2 in the fourth.

Guitar Solo

A5 N.C. C5 Eb5 F5

— Hmm, hmm, hmm.

w/ pick

11 8 11 8 10 8 10 8 10

C5 Eb5 F5 C5 Eb5 F5

10 10 8 10 8 10 8 6 10 8 10 8 6 10 10 8 10 8 6 8 6 8 8

C5 Eb5 F5 C5

w/ pick & finger -----

11 12 11 12 11 12 11 10 8 10

Eb5 F5 C5 Eb5 F5

10 8 10 8 8 6 8 6 8 8 6 8 6 8 8 10 8 10 10 8

C5 Eb5 F5 C5 Eb5 F5

w/ pick & finger

The Sound of Silence

C5 Eb5 F5 C5

11 12 10 11 11 12 10 8 10 8 8 11 8 10 8 10 10 8 8 10 8 10 10 9 6 8 8 6

C5 Eb5 F5 C5
 w/ pick & finger
 12 11 12 11 12 11 12 11 12 11 12 11 12 11

E \flat 5 F5 C5 E \flat 5 F5

w/ pick & finger -----| w/ pick & finger -----|

C5 E \flat 5 F5 C5

w/ pick & finger -----|

Interlude

E \flat 5 F5 A5/G A5/F \sharp

let ring -----| let ring -----|

A5/F A5 A5

let ring -----| let ring -----| dist. off w/ pick & fingers

Outro-Guitar Solo

N.C. A5 C5 D5

w/ dist.

1/4

5 2 2 2 2 0 2 2 2 2 2 2 3 5 2

A5 C5 D5 A5 C5 D5

grad. bend
P.H.

A5 C5 D5 A5 C5 D5

P.H. ----- P.H. --

(7)

1 1 1 1 1 1

8 8 8 8 8 8

(8) 5 (8) 5

Pitches: D E D E D E

A5 C5 D5 A5 C5 D5

P.H. P.H. P.H. P.H.

Pitches: A B A B A

A5 C5 D5 A5 C5 D5

P.H. P.H. P.H. P.H.

Pitches: G A B C# B C# B C# G A A B A G A G

A5 C5 D5 A5 C5 D5

P.H. P.H.

Pitches: A E F#

A5 C5 D5 A5 C5 D5

P.H. P.H.

Pitch: B

A5 C5 D5 A5 C5 D5

P.H. P.H. P.H. P.H.

Pitches: G G G B C#

A5 C5 D5 A5 C5 D5

P.H.

Pitches: B C# B C# F G F G B C# B C# B C#

A5 C5 D5 A5 C5 D5

P.H.

Pitches: C C# C

A5 C5 D5 A5 C5 D5

Repeat and fade

P.H.

Legs

Words and Music by Billy F Gibbons, Dusty Hill and Frank Lee Beard

Intro

Moderate Rock ♩ = 128

E5

f
w/ dist.

TAB

D5

E5

1. She got —

E5

legs, — she knows how to use — them. —

P.H.

C#5

She nev - er begs, — she knows how to

semi-harm.

E5

choose — them. — She's hold - in' leg, —

semi-harm.

won - der how to feel _ them. _ Would _ you get be -

P.M.

7 5 7 (7)

C#5

hind _ them _ if you could on - ly find them? _

semi-harm.

x 2 4 2 x x x 4 x 2 4

A5

She's my ba - by, she's my ba -

B5

by, _ yeah, and it's al -

4 4 2

Interlude

E

right. — Oh, —

yeah. — 2. She's got —

Verse

E5

hair — down — to her fan - ny. —

She kind - a jet — set, — try and un - do her

C#5

She kind - a jet — set, — try and un - do her

*Tap from nowhere with pick hand index finger.

mine. _____ Girl, _____ you got it

4
4
2

Interlude

E

right. _____

0

Ow! _____

2

Guitar Solo

C#5

P.H. --- P.H. P.H.

11 9 11 11 (11) 11 9 11 9 9 11 (11) 11 9 9

First system of guitar notation. The treble staff shows a melodic line with a 'rake' technique indicated by a dashed line. The bass staff shows a rhythmic accompaniment with fingerings 9, 11, (11), 4, x, x, 2, 4, x, 4, 2, 2, 4. Labels include 'P.H.' and 'rake ---|'.

Second system of guitar notation. The treble staff shows a melodic line with a 'rake' technique indicated by a dashed line. The bass staff shows a rhythmic accompaniment with fingerings (4), 4, 2, 2, 2, 5, 2, 4, 2, 2, 2, 4, 11, x, x, 9, 11, 11. Labels include 'P.H.' and 'rake ---|'.

Third system of guitar notation. The treble staff shows a melodic line with a 'rake' technique indicated by a dashed line. The bass staff shows a rhythmic accompaniment with fingerings 11, 9, 11, 11, 11, 11, 11, 11, 11, 9, 11, 11, 9, 9, 11, 9, 7. Labels include 'P.H.' and 'rake ---|'.

Fourth system of guitar notation. The treble staff shows a melodic line with a 'semi-harm.' technique indicated by a dashed line. The bass staff shows a rhythmic accompaniment with fingerings (7), 4, 2, 4, 4, 2, 4, 4, 2, 4, 2, 4, 2. Labels include 'F#5' and 'semi-harm.'.

Fifth system of guitar notation. The treble staff shows a melodic line with a 'let ring' technique indicated by a dashed line. The bass staff shows a rhythmic accompaniment with fingerings (2), 4, 5, 4, 4, 4, 4, 5, 4, 4, 4, 2. Labels include 'B', 'Bsus4', and 'let ring'.

Interlude

E

She got

Verse

E5

legs, —

she knows how to use — them.

C#5

She nev - er begs, —

she knows how to

E5

choose _ them. _ She got a dime _

all of the time. _ Stays out at

C#5

night, _ mov - in' through time. _

P.H. P.H.

A5

Whoa, I want _ her, _ shit, I got to

have ____ her. ____ The girl is al -

Interlude
E
right, she's al -

right. ____ Whoa. ____

Outro-Guitar Solo
C#5
Begin fade *Fade out*

Words and Music by Billy F Gibbons, Dusty Hill and Frank Lee Beard

Moderate Rock ♩ = 124

Cm7

§ Verse

C5

Bb5

F5

32

go - in' to. _____ Silk suit, _____ black tie, _____

let ring ---| let ring ---|

To Coda 2 \oplus Chorus

I don't need a rea - son why. _____ They come run - nin' just as

F5 G5 F5 G5

To Coda 1 \oplus

fast as they can, _____ 'cause ev - 'ry girl's _____ cra - zy 'bout a sharp dressed man. _____

Bb5/F C5/G N.C. Eb5 Bb5

Interlude
Cm7

P.M. P.M. P.M. P.M. let ring -----|

P.M. P.M. P.M. let ring

⊕ Coda 1

Guitar Solo

sharp dressed man. Eb5 Bb5 C5

First system of guitar notation. The top staff is a treble clef with a key signature of two flats (Bb, Eb). It contains a sequence of chords and single notes, some with vibrato marks. The bottom staff shows fret numbers: 11 12 11 12 11 12, then a circle around 10 11, then 11 12 11 12 11 12, then another circle around 10 11, then 11 12 11 12 11 12, and finally a 7.

Second system of guitar notation. The top staff continues the melodic line with vibrato marks. The bottom staff shows fret numbers: (7) 9 (9) 10, then 10, then 10 10 8 10 10 10 8 10, then 10 10 8 10, then 7 10 10. There are 1/2 and 1/4 note markings above the staff.

Third system of guitar notation. The top staff continues the melodic line. The bottom staff shows fret numbers: 10 10 8 10 10 10 8 10, then 10 10 8 10 10, then 3, then 10 10 10 10 10 8 8 8 8 8 6 8. There are vibrato marks above the staff.

Fourth system of guitar notation. The top staff includes chord labels Bb5 and G5. The bottom staff shows fret numbers: 10 10 10 10 10 10 8, then 10 10 10 10, then 7 5 5, then 5 3 3 1, then 8. There are vibrato marks and a "let ring -" instruction.

Fifth system of guitar notation. The top staff includes chord labels F5 and C5. The bottom staff shows fret numbers: 6 8 6 8 6 8 6 8, then 6 8 6 8 (8) 5 5 5, then 5 5 5 5 5 5 5. There are vibrato marks and a "let ring -" instruction.

F5

let ring -----|

let ring -----|

1

(5) 5 5 8 (8) 6 8 6 8 6 6 8 6 8 6 8 8 5 7 5

C5

Bb5

G5

1/4

(5) 5 8 5

Interlude

Cm7

How, how.

P.M. P.M. P.M. -----| P.M. let ring -----|

10 8 10 10 8 10 10 8 10 (10) 3 1 3 0

3rd time, D.S. al Coda 2

Play 3 times

P.M. P.M. -----| P.M. let ring -----|

0 10 8 10 10 8 10 (10) 3 1 3 0

⊕ Coda 2

Chorus

G5 F5 G5 Bb5 C5

They come run - nin' just as fast as they can, — 'cause

The first system of the chorus features a vocal line in G major with lyrics "They come run - nin' just as fast as they can, — 'cause". The guitar line provides accompaniment with chords G5, F5, G5, Bb5, and C5. The bass line includes fingerings: 5/3, 1/3, 3/5, and a final chord with 3/3, 1/1, 5/5, 3/3.

Eb5 Bb5

ev - 'ry girl's — cra - zy 'bout a sharp dressed man. —

The second system continues the chorus with lyrics "ev - 'ry girl's — cra - zy 'bout a sharp dressed man. —". The guitar line features chords Eb5 and Bb5. The bass line includes fingerings 11 and 11.

Outro-Guitar Solo

C5

P.H. P.H. — P.M. P.H.

The first system of the guitar solo is in C major. The guitar line features a melodic line with a wavy line indicating a vibrato. The bass line includes fingerings: 8 11 8 11 8 8 10 10, 8 10 10 10 8 8 10 8 10, and 8 10 8 10 8 6 8 10 6.

w/ bar — — — — —

The second system of the guitar solo continues the melodic line. The bass line includes fingerings: (6) (6) (6), (6) (6) (6), and 8 10 8 10 8 10. A wavy line indicates a vibrato.

First system of musical notation. The treble staff shows a melodic line with eighth and sixteenth notes. The bass staff contains the following fret numbers: (10), 8, 11, 11, 8, 8, 10, 10, 8, 8, 10, 8, 10/12, 11, 11, 12/10, 10, 8, 8, 11, 1/4.

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes the text "P.M." and the following fret numbers: (11), 8, 8, 11, 11, 8, 10/12, 11, 12/10, 9, 8, 8, 8, 11, 12, 11, 10, 10/8, 12/10, 10/8, 10/12.

Third system of musical notation. The treble staff continues the melodic line. The bass staff contains the following fret numbers: (12), 11, 12/10, 10/8, 8, 8, 10, 8, 10, 12/14, 13, 14, 13, 14, 13, 14/12, 11, 11.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff contains the following fret numbers: 12/10, 8, 10, 10, 10, 8, 10, 3/4, 3, 4, 1/4, 3/4, 3/4, 4, 1/2, X, 5, 6/5, 4, 4, 5.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff contains the following fret numbers: 6, 4, 1/4, 5, 3, 5, 5, 7, 5, 8, 1/4, 10, 8, 8, 10, 10, 8, 10, 8, 8, 10.

C5

F5

C5

Begin fade

F5

Fade out

Additional Lyrics

2. Gold watch, diamond ring,
I ain't missin' not a single thing.
Cuff links, stick pin,
When I step out I'm gonna do you in.

3. Top coat, top hat,
An' I don't worry 'cause my wallet's fat.
Black shades, white gloves,
Lookin' sharp, lookin' for love.

Stages

Words and Music by Billy F Gibbons, Dusty Hill and Frank Lee Beard

Intro

Moderately fast Rock ♩ = 152

Csus4 C Csus4 C Csus4 C Csus4 C

mf
w/ dist.

Csus4 C Csus4 C G5

1. It's a

Verse

G D/G G D/G

fine time to fall in love with you. I

2., 3. See additional lyrics

Em7 D/E Em7 D/E

ain't got a sin - gle thing to do.

G D/G

It hap - pened be - fore I knew what was go - ing on.

G D/G Em7 D/E

I fell out and knew

Em7 D/E

that I was gone.

P.H. P.H.

Chorus

Csus4 C Csus4 Csus4 C Csus4

Stag - es — keep — on chang - ing; stag - es — re - ar - rang - ing —

f

G5

To Coda

love. —

P.H. P.H. P.H. P.H.

1/4 1/4

3 5 3 5 5 5 3 5 3 5 5

Guitar Solo

Bm7

P.H. P.H. P.H. P.H.

1 1/4

5 7 9 7 9 9 9 7 9 7 9 9 9 9 9

A

P.H. P.H. P.H.

1/4 1/2 1/2

7 7 6 7 0 7 0 5 5 0 7 0 5 7 7 5 7 7 7 7 5 5 7 5 3 5

0 7 9 9 7 7 9 9 9 9 7 9 9 8 9 9 (9) 6

P.H. P.H. P.H. loco

5 7 5 7 7 10 10 5 7 7 7 5 7 7 7 7 3 5 3 5

D C P.H. let ring let ring 1/2

3 3 5 3 5 0 3 5 5 5 0 3 0 5 0 3 5 5 3 5

G5 D.S. al Coda P.H. 1/4 1/4 P.H.

⊕ Coda

Outro-Guitar Solo

Csus4

C

Csus4

C

Csus4

6 8 (8)

C Csus4

G5

First system of musical notation. The treble clef staff contains a melodic line with a key signature of one sharp (F#) and a common time signature. The bass clef staff contains a bass line with fingerings 6, 8, 6, 8, 6, (6), 3, 5, 3, 5, 5, 3, 5. Above the bass line, there are wavy lines indicating tremolos or sustained notes. A 'P.H.' (Pedal Point) label is present with a dashed line.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains fingerings (5), 3, 5, 5, 5, 3, 5, 3, 5, 5, (5). Above the bass line, there are wavy lines indicating tremolos or sustained notes. A 'P.H.' (Pedal Point) label is present with a dashed line.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains fingerings 6, 8, 6, 0, 8, 6, 8, 5, 7, 6, 7, 5, 3, 6. Above the bass line, there are wavy lines indicating tremolos or sustained notes. A 'P.H.' (Pedal Point) label is present with a dashed line.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains fingerings (6), 8, 7, 6, 7, 5, 3, 5, 3, 5, 5, 3, X, 5, 3, 5, 5, 5, 3, 5. Above the bass line, there are wavy lines indicating tremolos or sustained notes. A 'P.H.' (Pedal Point) label is present with a dashed line.

Csus4 C Csus4 C Csus4

1/4

(5) 3 5 5

X X X

6 8 (8) 6

Begin fade

C Csus4 G5

P.H. -----

6 8 6 8

6 (6) 3 5 3 4 5 5 3 5

8va-----

loco

8va-----

loco

P.H. - - - - -

1/2

1/2

1/2

(5) 3 5 5 5 3 5 3 5 5

Fade out

Csus4 C Csus4 C Csus4

P.H. - - - - -

P.H. - - - - -

(5) X X

6 8 8 6 6 8 0 0 8

Additional Lyrics

2. Then you left me standing all alone.
I couldn't even get you on the phone.
Were you just confused and didn't know
If you should stay or if you had to go?
3. Now you're back and say you're gonna stay.
I wouldn't have it any other way.
Tell me it's for real and let me know;
Why does lovin' have to come and go?

Tube Snake Boogie

Words and Music by Billy F Gibbons, Dusty Hill and Frank Lee Beard

Intro

Moderately fast ♩ = 146

E

mf P.M. w/ clean tone

3

TAB

0 2 2 4 0 2 2 4 0

P.M.

2 2 4 0 2 2 4 0 2 2 4 0 2 2 4 0 2 2 4 0

A7

w/ dist. let ring

3 0 3 0 3 0 3 0

E

1/2 1

3 3 3 0 4 2 0 2 0 3 0 0 3 0 0 4 2 0

B7

let ring

A7 E B7

Verse E

1. I got a gal, she lives 'cross town. She's the one that real -

2. See additional lyrics

dist. off

P.M.

N.C. A Asus2 A Asus2 A

ly gets down when she boo-gie, she do the

E Esus² E Esus² E B Bsus² B

tube snake boo - gie. Well, now boo - gie, lit - tle ba - by,

10 10 10 9 10 10 10 10 9 5 5 5 4
11 11 11 9 11 11 11 11 9 6 6 6 4
9 9 9 9 9 9 9 9 9 4 4 4 4

Asus² A E B7^{#9}

boo - gie woo - gie all night long.

P.M. -----

3 3 3 3 2 3 2 4 0 2 2 4 0 2 2 4 0 2 2 4 0 2 3
4 4 4 4 2 4 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2
2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2

Guitar Solo

E

w/ dist.
let ring -----

1/4 1/4 1/4 1/4 1/4 1/4 1/2 1/2
8 7 8 (8) 7 8 7 8 7 8 0 3 0 3 0 0 0

N.C.

A7

1/2 1 1
3 0 4 2 0 2 2 0 0 2 0 2 2 0 1 2 0 0 2 0 2 2 0 2 2

E B7

let ring --|

1/2 1/2

let ring -----|

A7 E N.C.

let ring ---|

1/2 1/2 1/2

E

grad. bend

1/4

N.C. A7

let ring -----|

E B7

1

A7 E7 B7#9

let ring -----

Verse

Gtr. tacet
N.C.

3. I got a gal, she lives on the hill. She won't do it but her

A Asus² A Asus² A

sis - ter will. When she boo - gie, she do the

dist. off

3	3	3	2	3	3	3	3	2
4	4	4	2	4	4	4	4	2
2	2	2	2	2	2	2	2	2

E Esus² E Esus² E B Bsus² B

tube snake boo - gie. Well, now boo - gie, lit - tle ba - by,

10	10	10	9	10	10	10	10	9	5	5	5	4
11	11	11	9	11	11	11	11	9	6	6	6	4
9	9	9	9	9	9	9	9	9	4	4	4	4

Asus² A E B7^{#9}

boo - gie woo - gie all night long. Blow your top, ___ blow your top, ___ blow your top. _

P.M. -----|

3 3 3 3 2
4 4 4 4 2
2 2 2 2 2

2 2 4 0 2 2 4 0 2 2 4 0 2 2 4 0 2 2

Outro-Guitar Solo

E

w/ dist. let ring -----|

6 7 5 7 7 5 7 7 5 7 7 5 7 7 7 7

N.C. A7

let ring -----| let ring -----| let ring -----|

5 7 7 5 7 7 0 3 2 0 3 0 0 0 3 0 0 0 4 2 0 2 2

E B7

let ring -----|

0 1 1 3 0 0 0 3 0 0 3 0 0 3 0 3 3 3 0 3 0 2 2

A7 E B7#9

(2) 0 2 2 0 2 2 0 1 0 0 3 0 2 0 1 2 2 2 0 2 2

E

0 0 0 0 2 1/2 0 0 3 1/2 0 5 0 3 0 3 0 0 0

N.C. A7

1 3 5 3 5 3 5 3 5 3 5 3 5 3 3 0 0 0

let ring

E B7

3 1/2 0 0 3 1/2 0 0 3 5 5 3 0 5 3 0 0 8 1/4 7 7 8 1/4 7 7 8 1/4 7

A7 E B7#9

7 1/4 7 7 8 1/4 7 7 7 0 0 0 0 0 0 0 0 2 0 2 2 2

Begin fade

E

N.C. A7

E

Fade out

B7 A7

Additional Lyrics

2. I got a gal, she lives on the block.
 She's kinda funky with her pink and black socks.
 She like to boogie, she do the tube snake boogie.
 Well, now boogie woogie, baby, boogie woogie all night long.

Waitin' for the Bus

Words and Music by Billy F Gibbons and Dusty Hill

Intro

Moderate Rock ♩ = 100

Am7

mf
w/ dist.

P.M. -----|

P.M. -----|

T											5											5																			
A											5											5																			
B	7										0	7	0	5	0	7	0	7	0	0	7										0	7	0	5	0	7	0	5	0	0	7

P.M. -----|

P.M. -----|

(7)	5	7	5	7	7	5	5	7	5	7	5	7	5	5	5	7
	0	0	0	0	0	X	X		0	0	0	0	0	X	X	

1. Have mer -

P.M. -----|

P.M. -----|

(7)	5	7	5	7	7	5	5	7	5	7	5	7	7	5	5	7
	0	0	0	0	0	X	X		0	0	0	0	0	X	X	

Verse
Am7

cy. Ooh, been wait - in' for the bus all day.

2., 3. See additional lyrics

(7) 5 7 5 7 7 5 5 7

5 7 5 7 7 5 5 7

Have mer -

(7) 5 7 5 7 7 5 5 7

5 7 5 7 7 5 5 7

Dm7

cy. Been wait - in' for the bus all day.

(7) 5 7 5 7 7 5 6 7

5 7 5 7 7 5 6 7

Am7

To Coda 2

I got my

(7) 5 7 5 7 7 5 5 7

5 7 5 7 7 5 5 7

To Coda 1

E7 D7

brown — pa - per bag and my take home pay.

let ring -----

(0) 3 4 0 0 2 1 2 5 2 3 0 7

D.S. al Coda 1

Am7

2. Have mer -

P.M. ----- P.M. -----

(7) 5 7 5 7 7 5 5 X 7 5 7 5 7 7 5 5 X 7

Coda 1

D7 A5 D5 E5

home to - night.

let ring -----

0 2 1 2 5 2 3 0 7 5 5 9 7 0

Harmonica Solo

N.C.(A7)

First system of Harmonica Solo notation. The treble clef staff shows a melodic line in A major with eighth and sixteenth notes. The bass line contains the following fret numbers: 5 3 5 3 5 5 3 3 5.

Second system of Harmonica Solo notation. The treble clef staff continues the melodic line. The bass line contains the following fret numbers: (5) 3 5 3 5 5 3 3 5.

Third system of Harmonica Solo notation. It includes first and second endings. The first ending bass line has fret numbers (5) 3 5 3 5 5 3 3 5. The second ending bass line has fret numbers (5) 5 5 3 0 0 0 3 0 0 0 3.

Guitar Solo

G7

First system of Guitar Solo notation. The treble clef staff shows a melodic line in G major. The bass line contains the following fret numbers: 6 8 6 6 8 6 7 5 5 5. A note is marked "w/ wah-wah as filter".

Second system of Guitar Solo notation. The treble clef staff continues the melodic line. The bass line contains the following fret numbers: 0 3 3 6 8 6 8 7 6 8 8.

E7

Interlude
Am7

3. Right on. _____

⊕ Coda 2

E7 D7

rid - in' on the bus till I Cad - il - lac.

let ring -----

Am7 N.C.

Ooh!

Additional Lyrics

2. Have mercy.
Ooh, old bus be packed up tight.
Have mercy.
Old bus be packed up tight.
Well, I'm glad just to get on and get home tonight.

3. Right on.
Ooh, that bus done got me back.
Right on.
That bus done got me back.
Well, I'll be ridin' on the bus till I Cadillac.

Tush

Words and Music by Billy F Gibbons, Dusty Hill and Frank Beard

Intro

Moderately fast Rock ♩ = 146 (♩ = $\frac{3}{4}$)

G7

Yeah! _

mf
w/ dist.
P.M. - 4

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

3 3 3 3 3 3 1 3 3 3 3

1. I've been up, _

P.M. P.M. P.M. P.M. P.M.

3 3 1 3 3 3 3 3 3 3 1

Verse

G7

I've been down, _ take my word, _ my way 'round. _

2.,3. See additional lyrics

P.M. P.M. P.M. P.M. P.M.

3 3 3 1 3 3 3 3 3 3 3

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C7 N.C.

I ain't ask - in' for much. _

P.M. P.M. P.M. -----

3 3 3 5 5 3 3 5 5 7 7 8 8 7 7 5 5 0 0 1 1 2 2

G7 D7

Mm. _ I said, Lord, _ take me down - town. _

P.M. --- P.M. P.M. P.M. P.M. -----

3 3 3 5 5 3 3 5 5 3 7 7 9 9 10 10 9 9

To Coda 1. C7 G7 C5 C#5 D5

I'm just look - in' for some tush. _ 2. I've been bad, _

P.M. ----- P.M. -----

5 5 7 7 5 5 7 2 3 5 7 7 8 8 7 7 5 5 6 7

2. G7 C5 C#5 D5

Yeah. w/ slide

P.M. -----

5 5 7 7 8 8 7 7 5 5 6 7 12

Diagram illustrating a guitar solo sequence with two chord changes: G7 and D7.

G7 Section:

- W/o slide:** The first measure shows a G7 chord (B, D, F#) with a wavy line above it. The second measure shows a G7 chord (B, D, F#) with a wavy line above it, followed by a slide (indicated by a diagonal line) to a G7 chord (B, D, F#).
- W/ slide:** The third measure shows a G7 chord (B, D, F#) with a wavy line above it, followed by a slide (indicated by a diagonal line) to a G7 chord (B, D, F#).

D7 Section:

- The fourth measure shows a D7 chord (F#, A, C) with a wavy line above it, followed by a triplet (indicated by a bracket and the number 3) of D7 chords (F#, A, C).

Fretboard Diagram:

The fretboard diagram shows the fret numbers for the notes in the solo sequence:

- G7 Section:**
 - Measure 1: 0, 12, 12 (12/12), 3, 0, 3, 0
 - Measure 2: 12, 12
- D7 Section:**
 - Measure 3: 7, 6, 7, 7, (7/7), 5, 5, 0

First staff of musical notation (treble clef, key of G major). Chords indicated above the staff: C7, G7, C5 C#5 D5. The melody consists of eighth and quarter notes, with some notes beamed together.

G7

G#5 A5 Bb5

let ring -----

C7

N.C.

G7

D7

C7

G7

C5 C#5 D5

D.S. al Coda

3. Take me back, -

⊕ Coda

G7

N.C.

P.M.

P.M.

w/ slide

Outro-Guitar Solo

G7

G#5

A5

Bb5

C7

N.C.

G7

D7

C7

G5 N.C.

Ab9 G9

Additional Lyrics

2. I've been bad, I've been good,
Dallas, Texas, Hollywood.
I ain't askin' for much. Mm.
I said, Lord, take me downtown.
I'm just lookin' for some tush.
3. Take me back, way back home,
Not by myself, not alone.
I ain't askin' for much. Mm.
I said, Lord, take me downtown.
I'm just lookin' for some tush.

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